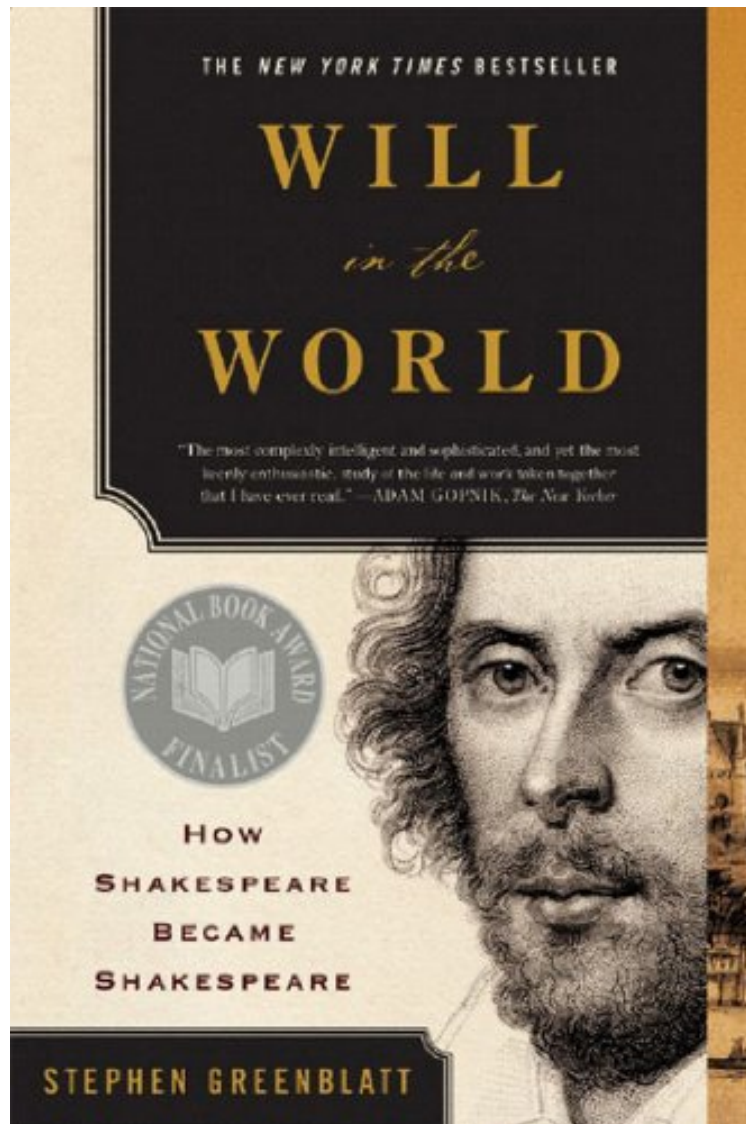


[Mobile ebook] Will in the World: How Shakespeare Became Shakespeare

Will in the World: How Shakespeare Became Shakespeare

Von Stephen Greenblatt

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Von Stephen Greenblatt : Will in the World: How Shakespeare Became Shakespeare before purchasing it in order to gage whether or not it would be worth my time, and all praised Will in the World: How Shakespeare Became Shakespeare:

KundenrezensionenHilfreichste Kundenrezensionen5 von 5 Kunden fanden die folgende Rezension hilfreich. Enthralling Speculation!Von James GallenWill In The World draws the reader into the fascinating world of William Shakespeare. Drawing on the scanty information known about the Bard, author Stephen Greenblatt constructs the

skeleton of a biography on which to anchor his book. He then proceeds to flesh out his work with inferences from things known about Shakespeares world as well as insights from his work. Much of this work is speculation, but Oh, such enthralling speculation! We will never know whether characters and events in his plays reflect Shakespeares own life and thought, but they make for fascinating thinking. Greenblatt presents his theories as to Shakespeares religion, relationships with his wife, other playwrights and several individuals known or suspected to have crossed his paths. From time to time the reader must remind himself that much of this book may or may not be true, but then set aside his admonitions and go on enjoying it! This book is a great read for anyone with an interest in Shakespeare or the daily and cultural life of Elizabethan England. 4 von 6 Kunden fanden die folgende Rezension hilfreich. Die Wiederauferstehung des Autors Von Michael Dienstbier Natrlich, eingefleischte Poststrukturalisten werden Stephen Greenblatts neue Biografie ber den Barden aus Stratford hechstwahrscheinlich wutentbrannt auf den nchsten Scheiterhaufen werfen. Shakespearefans jedoch, die sich nicht vllig den Theorien Barthes und Derridas (RIP) verschrieben haben, werden in "A Will in the World" ein wunderbar zu lesendes und hchst erkenntnisreiches Buch ber Leben und vor allem Werk von Will S. vorfinden. Geradezu genlich stellt Greenblatt, "Erfinder" des New Historicism", in jedem der 12 Kapitel Verbindungen zwischen dem Leben des "Autors" und seinem Werk her. Ist die Figur des Falstaff Shakespeares Intimfeind Robert Greene nachempfunden? Hat Shakespeare seine Karriere (oder sogar sein Leben) riskiert, wenn er den Geist aus Hamlet aus dem Fegefeuer kurz auf die Erde zurckkehren lsst (das katholische Konzept des Fegefeuers war im elisabethianisch-anglikanischem England strikt untersagt)? Spiegelt sich nicht in so gut wie jedem Werk Wills verkorkste Beziehung zu Anne Hathaway wieder? Und wer spricht wirklich am Ende von Wills (eventuell) letztem Werk "The Tempest" den Satz "But this rough magic/ I here abjure"? Prospero, oder doch eher der "Autor" aus Stratford? Kritik ist natrlich berechtigt und auch angebracht. Greenblatt gibt sich ganz seiner (berhmt-berchtigten) Neigung hin, von anekdotenhaften Begebenheiten aus Wills Leben Schlufolgerungen auf sein Werk zu ziehen. Das ist oft nachvollziehbar, wirkt oft aber auch konstruiert. Auf jeden Fall ist es aber unterhaltsam zu lesen und "thought-provoking", was ja meiner Meinung auch ein wichtiger Bestandteil einer Biografie sein sollte.

Kurzbeschreibung "Greenblatt knows more about [Shakespeare] than Ben Jonson or the Dark Lady did." John Leonard, Harper's A young man from a small provincial town moves to London in the late 1580s and, in a remarkably short time, becomes the greatest playwright not of his age alone but of all time. How is an achievement of this magnitude to be explained? How did Shakespeare become Shakespeare? Stephen Greenblatt brings us down to earth to see, hear, and feel how an acutely sensitive and talented boy, surrounded by the rich tapestry of Elizabethan life, could have become the world's greatest playwright. A Pulitzer Prize and National Book Award Finalist..de There's no shortage of good Shakespearean biographies. But Stephen Greenblatt, brilliant scholar and author of Will in the World: How Shakespeare Became Shakespeare, reminds us that the "surviving traces" are "abundant but thin" as to known facts. He acknowledges the paradox of the many biographies spun out of conjecture but then produces a book so persuasive and breathtakingly enjoyable that one wonders what he could have done if the usual stuff of biographical inquiry--memoirs, interviews, manuscripts, and drafts--had been at his disposal. Greenblatt uses the "verbal traces" in Shakespeare's work to take us "back into the life he lived and into the world to which he was so open." Whenever possible, he also ushers us from the extraordinary life into the luminous work. The result is a marvelous blend of scholarship, insight, observation, and, yes, conjecture--but conjecture always based on the most convincing and inspired reasoning and evidence. Particularly compelling are Greenblatt's discussions of the playwright's relationship with the university wit Robert Greene (discussed as a chief source for the character of Falstaff) and of Hamlet in relation to the death of Shakespeare's son Hamnet, his aging father, and the "world of damaged rituals" that England's Catholics were forced to endure. Will in the World is not just the life story of the world's most revered writer. It is the story, too, of 16th- and 17th-century England writ large, the story of religious upheaval and political intrigue, of country festivals and brutal public executions, of the court and the theater, of Stratford and London, of martyrdom and recusancy, of witchcraft and magic, of love and death: in short, of the private but engaged William Shakespeare in his remarkable world. Throughout the book, Greenblatt's style is breezy and familiar. He often refers to the poet simply as Will. Yet for all his alacrity of style and the book's accessibility, Will in the World is profoundly erudite, an enormous contribution to the world of Shakespearean letters. --Silvana Tropea Interview with Stephen Greenblatt Stephen Greenblatt shares his thoughts about what make Shakespeare Shakespeare and why the Bard continues to fascinate us endlessly..co.uk Why should we read Stephen Greenblatts Will in the World? There have been innumerable biographies of William Shakespeare, but the greatest of all writers remains the great unknowable. We know about the petty business dealings, the death of his son, his career as a man of the theatre, and (of course) the seemingly contemptuous bequeath to Anne Hathaway of his second best bed. But any biographer is left scratching for much more than that--apart, of course, from adducing what can be read of the man's characters from his work (an enterprise fraught with danger). Shakespeare is not Hamlet, Lear or Benedict--though, of course, he is also, in a real sense, all three. What makes Greenblatt's account the most valuable in many years (literally so, since famously massive

advances were paid for it) is the synthesis of incisive scholarship, immense enthusiasm for the subject and an unparalleled ability to conjure up the Elizabethan world with colour and veracity. If the author's conclusions about the genius at the centre of his narrative are open to question, *Will in the World* is none the worse for that--Greenblatt enjoys provoking the reader, and the result is an energetic conjuring of a brilliant man and those around him (Christopher Marlowe and Ben Jonson are evoked with enviable skill, as are such figures as the prototype for Falstaff, Robert Greene). With something of the vigour of the Bards writing, Greenblatt takes us through the bawdy, teeming Bankside district (centuries before it became a tourist destination), and the Machiavellian, dangerous world of the court--in fact, all the splendour and misery of the Elizabethan age--and at the centre of it all, its greatest artist. The Will we meet here may owe much to Greenblatt's very personal interpretation, but the portrait is fascinating.--Barry Forshaw